GENERAL INDEX to In Theory Only, Volume 5

from Volumes 1-4 (Nos. (1) - (212)):

(3) Benjamin, William E. "Interlocking Diatonic Collections as a Source of Chromaticism in Late Nineteenth Century Music."
- comment by Lester (230).

(115) Martin, Henry. "The Linear Analysis of Chromaticism."
- comment by Lester (230).

(126) Rahn, Jay. "Some Recurrent Features of Scales."
- comment by Rahn (235).

(139) Theses and Dissertations: The University of Michigan
- continuation in (237).

(190) Haimo, Ethan. "Generated Collections and Interval Control in Debussy's Preludes."
- comment by Rahn (235).

(193) Horton, Charles T. "A Structural Function of Dynamics in Schumann's 'Ich grolle nicht.'"
- comment by Rothgeb (236).

(205) Pierce, Alexandra. "Structure and Phrase (Part I)."
- Part II, Pierce (234).

Volume 5:

(213) Beckler, Stanworth. *Comment* (on Guck (223)). 5/8: 9-11.

(214) Brown, Helen, and David Butler. "Diatonic Trichords as Minimal Tonal Cue-Cells." 5/6-7: 39-55.

(215) Browne, Richmond. "Tonal Implications of the Diatonic Set." 5/6-7: 3-21.

--- Butler, David. See Brown and Butler (214).

(216) Clough, John L. *Review:* Douglas Hofstader, *Gödel, Escher, Bach: An Eternal Golden Braid* (Vintage Books, 1980). 5/2: 47-49.

(217) Crotty, John E. "A Preliminary Analysis of Webern's Op. 6, No. 3." 5/2: 23-34.

(218) Ehrenkreutz, Stefan. "pReview: Prolegomena to a Review of *Twelve-tone Tonality* (George Perle, *Twelve-tone Tonality* (University of California Press, 1977))." 5/4: 33-47.

GENERAL INDEX to In Theory Only, Volume 5

from Volumes 1-4 (Nos. (1) - (212)):

(3) Benjamin, William E. "Interlocking Diatonic Collections as a Source of Chromaticism in Late Nineteenth Century Music."
- comment by Lester (230).

(115) Martin, Henry. "The Linear Analysis of Chromaticism."
- comment by Lester (230).

(126) Rahn, Jay. "Some Recurrent Features of Scales."
- comment by Rahn (235).

(139) Theses and Dissertations: The University of Michigan
- continuation in (237).

(190) Haimo, Ethan. "Generated Collections and Interval Control in Debussy's Preludes."
- comment by Rahn (235).

(193) Horton, Charles T. "A Structural Function of Dynamics in Schumann's 'Ich grolle nicht.'"
- comment by Rothgeb (236).

(205) Pierce, Alexandra. "Structure and Phrase (Part I)."
- Part II, Pierce (234).

Volume 5:

(213) Beckler, Stanworth. *Comment* (on Guck (223)). 5/8: 9-11.

(214) Brown, Helen, and David Butler. "Diatonic Trichords as Minimal Tonal Cue-Cells." 5/6-7: 39-55.

(215) Browne, Richmond. "Tonal Implications of the Diatonic Set." 5/6-7: 3-21.

--- Butler, David. See Brown and Butler (214).

(216) Clough, John L. *Review:* Douglas Hofstader, *Gödel, Escher, Bach: An Eternal Golden Braid* (Vintage Books, 1980). 5/2: 47-49.

(217) Crotty, John E. "A Preliminary Analysis of Webern's Op. 6, No. 3." 5/2: 23-34.

(218) Ehrenkreutz, Stefan. "pReview: Prolegomena to a Review of *Twelve-tone Tonality* (George Perle, *Twelve-tone Tonality* (University of California Press, 1977))." 5/4: 33-47.

(219) Everett, Walter. *Music Crossword Puzzle No. 3.* 5/8: 15-16.

(220) _____. *Music Theory Acrostic No. 3.* 5/4: 28 (answer in 5/5: 2).

(221) Gauldin, Robert. "Schubert's *Moment Musical* No. 6." 5/8: 17-30.

(222) Grantham, Donald. "A Harmonic 'Leitmotif' System in Ives's *Psalm 90*." 5/2: 3-14.

(223) Guck, Marion A. "Musical Images as Musical Thoughts: The Contribution of Metaphor to Analysis." 5/5: 29-42.
- comment by Beckler (213).
- comment by Lewin(231).

(224) Haimo, Ethan. "Inversional Invariants in Diatonic Music." 5/4: 21-27.

(225) _____. *Reply:* "Scale and Collection." 5/3: 25-27.
- reply to Rahn (235).

(226) Hantz, Edwin. *Exempli Gratia:* Le dernier cri (?): Wolf's Harmony Revisited." 5/4: 29-32.

(227) _____. "Recognizing Recognition: A Problem in Musical Empiricism." 5/6-7: 22-38.

(228) Hush, David. "Layered Twelve-tone Syntax." 5/8: 3-8.

(229) Kennan, Kent. *Music Crossword Puzzle No. 2.* 5/3: 28-31 (answer in 5/4: 27).

(230) Lester, Joel. "Simultaneity Structures and Harmonic Functions in Tonal Music." 5/5: 3-28.
- comment by Lewin (231).

(231) Lewin, David. *Comment* (on Guck (223) and Lester (230)). 5/8: 12-14.

(232) Mulder, Michael. "An Unpublished Letter Treating the Piano Sonata, Op. 109, by Ludwig van Beethoven." 5/4: 16-20.

(233) Olson, Christine. "Tonal Remnants in Early Webern: The First Movement of Orchestral Pieces (1913)." 5/2: 35-46.

(234) Pierce, Alexandra. "Performance Phrase--Structure and Phrase (Part II)." 5/3: 3-27.

(235) Rahn, Jay. *Comment* (on Haimo (190)). 5/2: 19-22.
- reply by Haimo (225).

(236) Rothgeb, John. "On the Form of 'Ich grolle nicht.'" 5/2: 15-17.
- comment on Horton (193).

(237) Theses and Dissertations: The University of Michigan. 5/3: 32-39.
- continuation of (139).

(238) Vander Weg, John D. "An Annotated Bibliography of Articles on Serialism 1955 - 1980." 5/1: 1-36.
- errata in 5/2: 2.

(239) _____. *Printer's Jumble*. 5/2: 33 (answer in 5/3: 24).

(240) Waitzman, Mimi S. "Meantone Temperament in Theory and Practice." 5/4: 3-15.

(241) Watkins, Glenn. *Review:* George Perle, *The Operas of Alban Berg: Volume One/Wozzeck* (University of California Press, 1980). 5/3: 40-42.

(242) Wittlich, Gary E. "Compositional Premises in Schubert's Op. 94, No. 6." 5/8: 31-43.

INDEX OF PIECES ANALYZED

Bach, J. S. Chorales: See Vogler in "Index of Theoretical Writings."

Christ lag in Todesbanden (Cantata): Lewin (231): 12-13.

Beethoven. Sonata, Op. 53, II ("Waldstein"): Pierce (234): 5-7, 14-17, and 18-19.

Sonata, Op. 109: Mulder (232): 16-20.

Brahms. Intermezzo, Op. 116, No. 6: Lester (230): 18-25.

Chopin. Prelude in B minor, Op. 28/6: Guck (223): 29-42; Beckler (213): 9-11; Lewin (231): 13-14.

Prelude in C# minor, Op. 28/10: Pierce (234): 7.

Prelude in Db major, Op. 28/15: Pierce (234): 5-6.

Prelude in C minor, Op. 28/20: Pierce (234): 9-10 and 20-21.

Franck. Symphony in D minor: Lester (230): 14-18.

Hush, David. Violin Concerto: Hush (228): 3-8.

Ives, Charles. *Psalm 90:* Grantham (222): 3-14.

Mozart. Fantasy in D minor, K. 397: Lester (230): 27.

String Quartet, K. 465 ("Dissonant"): Lester (230): 3-4.

Sonata, K. 331: Lester (230): 8-9 and 25.

Sonata, K. 545: Lester (230): 4-5.

Symphony No. 41, K. 551 ("Jupiter"): Lester (230): 26.

Schubert. *Moment Musical*, Op. 94, No. 6: Gauldin (221): 17-30; Wittlich (242): 31-43.

Sonata in Bb, D. 960: Pierce (234): 3-5 and 13-14.

Schumann. "Ich grolle nicht" (*Dichterliebe*): Rothgeb (236): 15-17.

Webern. Orchestral Pieces, Op. 6, No. 3: Crotty (217): 23-34.

Orchestral Pieces (1913): Olson (233): 35-46.

Wolf. "Du denkst mit einem Fädchen mich zu fangen" (*Italienisches Liederbuch*, No. 10): Hantz (226): 29-32.

INDEX OF SUBJECTS AND THEORETICAL WRITINGS DISCUSSED

Aron, Pietro (*Toscanello in Music*): Waitzman (240): 7-9.

Babbitt, Milton ("Twelve-Tone Invariants as Compositional Determinants): Haimo (224): 21 and 27.

Beach, David ("Pitch Structure and the Analytic Process in Atonal Music: The Interpretation of the Theory of Sets"): Crotty (217): 23.

Berry, Wallace (*Structural Functions in Music*): Lester (230): 26.

Cooper, Grosvenor, and Leonard Meyer (*The Rhythmic Structure of Music*): Lester (230): 26.

Forte, Allen (*Structure of Atonal Music*): Crotty (217): 23 and 28-32; Olson (233): 35.

Gafurius, Franchinus (*De Harmonia Musicorum Instrumentorum Opus*): Waitzman (240): 6.

_____ (*Practica Musicae*): Waitzman (240): 6.

Hofstader, Douglas (*Gödel, Escher, Bach: An Eternal Golden Braid*): Clough (216): 47-49.

Jarman, Douglas (*The Music of Alban Berg*): Watkins (241): 41.

Lanfranco, Giovanni Maria (*Scintille di Musica*): Waitzman (240): 10-12.

Meyer, Leonard. See Cooper and Meyer.

Narmour, Eugene (*Beyond Schenkerism*): Lester (230): 27.

Perception and Cognition: Brown and Butler (214): 39-55; Browne (215): 3-21; and Hantz (227): 22-38.

Perle, George (*The Operas of Alban Berg: Volume One/Wozzeck*): Watkins (241): 40-42.

Perle, George (*Twelve-tone Tonality*): Ehrenkreutz (218): 33-47.

Pitch Perception (Tonal Contexts): Brown and Butler (214): 39-55.

Riepel, Joseph (*Gründlich Erklärung der Tonordnung insbesondere*): Lester (230): 11-12.

Schenker, Heinrich (*Free Composition*, Figure 41, b) 1): Rothgeb (236): 15.

Schoenberg, Arnold (*Harmonielehre*): Lester (230): 13-14.

Serialism: Vander Weg (238): 1-36; Ehrenkreutz (218): 33-47; Hush (228): 3-8.

Set Theory: Browne (215): 3-21; Crotty (217): 23-34.

Shirlaw, Matthew (*The Theory of Harmony*): Lester (230): 10.

Temperament and Tuning: Waitzman (240): 3-15.

Tinctoris, Johannes de (*The Art of Counterpoint*): Lester (230): 6.

_____ (*Institutioni Harmoniche*): Lester (230): 6.

Vogler, Abbé (*Zwölf Chörale von Sebastian Bach, umgearbeitet von Vogler, zergliedert von Carl Maria von Weber*): Lester (230): 12-13.

Weber, Carl Maria von. See Vogler.

Zarlino, Gioseffo (*Dimonstrata Harmoniche*): Waitzman (240): 12.